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# CITY PAGES



*The*  
**KIDS**  
*Are All*  
**RED**

HOW  
MINNEAPOLIS  
BECAME  
GROUND ZERO  
FOR A LEFTY  
UPRISING

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**FAVORITE MUSIC ARTIST/GROUP:** Linkin Park

**WHAT IS THE WORST DATE YOU'VE EVER WITNESSED:**

A girl barfed in a guys face when they were going to kiss on a first date.

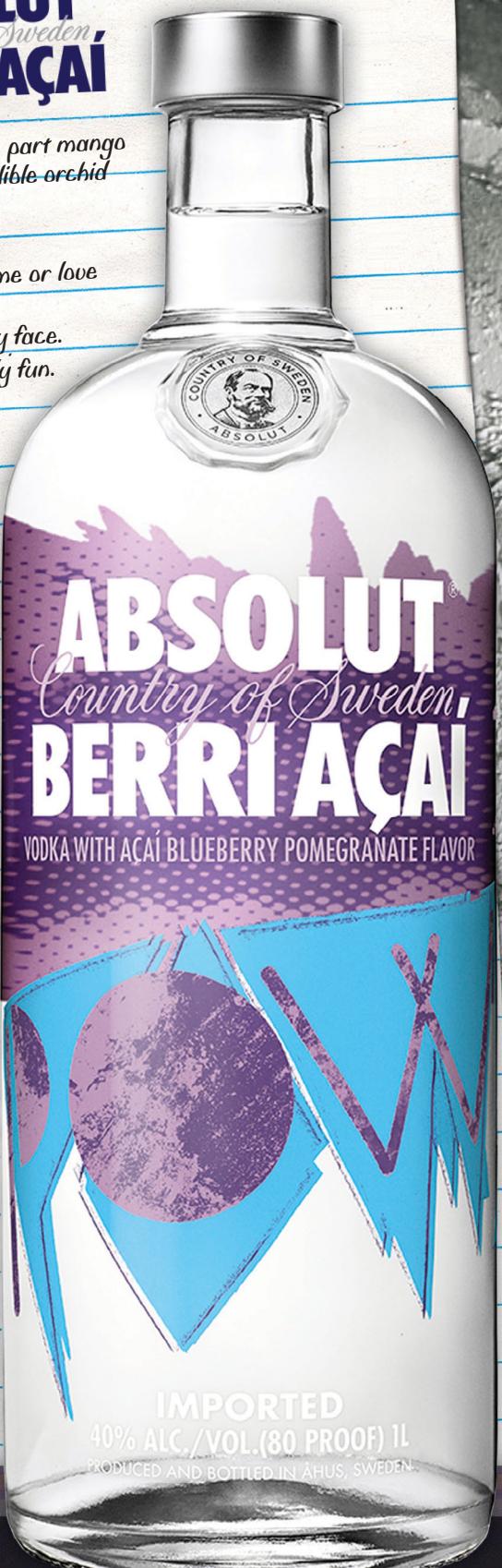
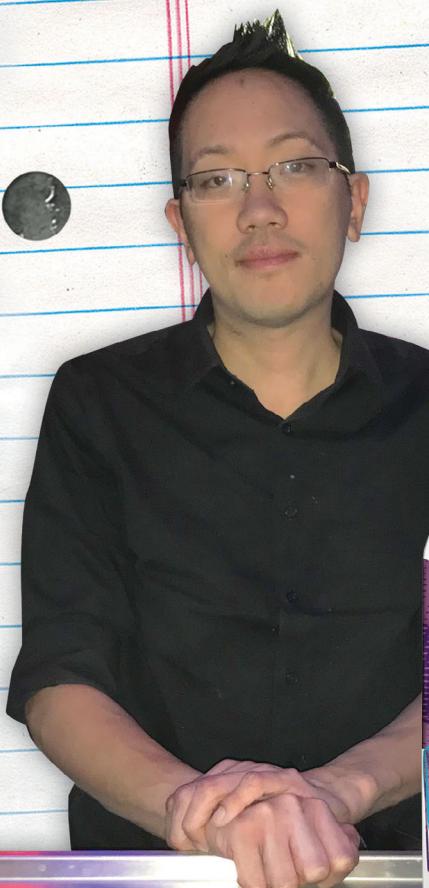
**BEST HANGOVER CURE:** Hair of the dog.

**WHAT IS YOUR ESTABLISHMENT KNOWN FOR:** High quality sushi and also Japanese Barbecue.

**STRANGEST DRINK REQUEST:** Spiced rum and water.

BARTENDER  
OF THE WEEK

Andrew



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# CITY PAGES

November 1-7, 2017

VOLUME 37 | NUMBER 1926



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How Minneapolis became ground zero for a lefty uprising

By Daniel Henrickson

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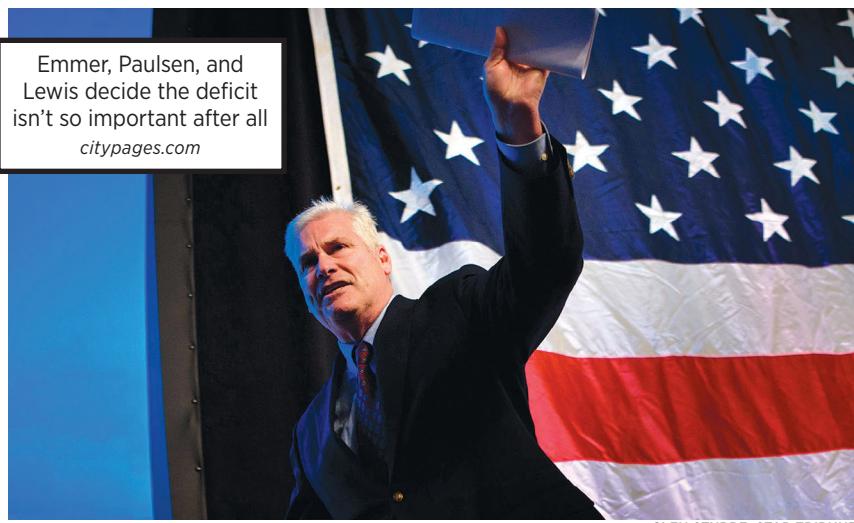


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## THE STAT SHEET

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Walmart's U.S. record for receiving state and local welfare, which will soon be surpassed by Amazon

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Military officers who now view Commander-in-Chief Trump unfavorably

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Fox News' September decline in advertising revenue, compared to the same month last year

**"Someone tell the Wall Street Journal they are five months early with their April Fool's day post."**

Reader Jake Slasherton responds to "Wall Street Journal names Minneapolis 'a Top 10 place to visit'... in the entire world," at citypages.com.

## VICTIM NATION

**ACCORDING TO** a survey by Harvard, 55 percent of white people now believe whites face racial discrimination. Shockingly, there isn't much evidence behind these beliefs.

Only 19 percent say they've been discriminated against in job hiring. The numbers are even lower for things like equal pay or applying for college. But in an age when victimhood has surpassed the NFL as the country's greatest spectator sport, you can't blame anyone for wanting in.

All of which leaves America with a pressing job vacancy: If the guys who run everything are also under the heel of The Man, is it possible to hire anyone qualified enough to play the role of oppressor?

## POPULAR STORIES

AT CITYPAGES.COM

## IGNORED ON TINDER,

Minnesota college student tells woman 'I kinda hope you get raped'

Husband of Ely, MN's **JESSICA BIEL** to perform at Super Bowl

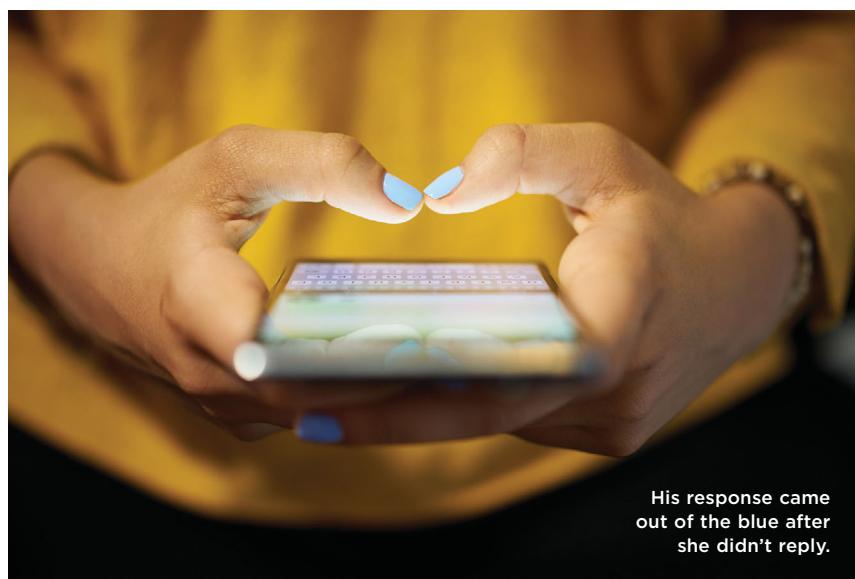
Wall Street Journal names Minneapolis a **'TOP 10 PLACE TO VISIT'** ... in the entire WORLD

Roseville, Minnesota's **B-DALE CORNER STORE** is haunted by a ghost, probably [VIDEO]

Does Minneapolis have the will to bring **GAY BATHHOUSES** back to the city?

**'I HOPE YOU GET RAPED'**

How not to get a date on Tinder



DIEGO CERVO

One Twin Cities man is going to have a hard time finding a date for a while. Especially if he's using Tinder, where in early September he "matched" with a woman named Alison Kmett.

The man's Tinder profile described him as 20, a student at North Hennepin Community College, "quick with a joke or to light up your smoke," and a lover of hockey and lacrosse, according to a since-gone-viral Facebook post of Kmett's. He currently works as a cook, and is working toward a nursing degree.

"Hey," the guy wrote to Kmett. Time passed, and her would-be suitor's attempt at an opening line went without response. So he wrote again.

"Well i kinda hope you get raped bye," the guy wrote, illustrating his message with a hand-wave emoji.

Eschewing the traditional choices—either responding to this grisly threat, or ignoring it—Alison Kmett went with a third option. She took it public, posting a screenshot of the messages and his Tinder profile, while charitably crossing out the dude's name.

"I'm usually never on my dating app," Kmett wrote, "but last night I decided to clear all my notifications just to see this message sent to me."

Writing about rape because some

woman shot you down is "not at all okay," she continued, even if he says he was "kidding" or "trying to get attention."

Added Kmett: "Oh but you did get my attention. And now you will get attention too, maybe not the kind you were hoping for tho. You don't get to justify

**"You did get my attention."**

what you said. You can't. You crossed the line and made it personal."

Kmett thinks the college student is unfit for a job in nursing, if he's the kind of guy "wishing rape upon women you don't get a reaction or a reply out of." She finished her post encouraging friends to share it. It worked: Kmett's post has been shared almost 1,500 times.

Others took the story directly to the guy's school. North Hennepin Community College heard from "many very concerned students, parents, and community members," adding the school's "public safety department has opened an investigation into the incident." —MIKE MULLEN

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# Thor's Lawyer's Hammer

Marvel Comics picks an unheroic fight with Aamodt's Apple Farm

Thor Aamodt's retirement plan was to do hard work. In 1948, the University of Minnesota professor of horticulture and entomology bought more than 100 acres in Stillwater and began converting the property into an apple orchard.

Aamodt had a theory that the Twin Cities could shield the farm from hailstorms, potentially ruinous to an apple crop. Most storms move west to east, and Thor thought the heat bubble of the cities would break up cold air fronts before they reached Stillwater. In six decades, Aamodt's Apple Orchard has been hit with only three hailstorms.

Thor ran the orchard until 1972, when he sold it to son Tom, who'd followed his father into the horticulture/entomology fields. The training did not prepare Tom for another kind of plague: the farm crisis of the 1980s, when property values dipped as farmers took on debt. Some 20,000 Minnesota farms closed.

In 1988, when Tom sold the orchard to two of his sons, they inherited \$1.6 million of debt. Chris Aamodt had grown up taking early-morning rides around the orchard with his grandpa Thor, "an amazing man." In 1990, the family business almost vanished, as a rival orchard bought the defaulted \$600,000 mortgage from the bank holding it.

Chris filed for Chapter 11 bankruptcy. It bought just enough time for a lifeline to appear. A husband-and-wife team who owned three golf courses wanted to open a fourth, and thought the Aamodts' pristine plot looked just right.

Chris sold off 115 of his 160 acres, enough to make good with the bank and save the

family business. The deal kept a couple thousand trees on what is now Applewood Hills public course. The trees and their fruit still belong to the Aamodts, though there are stories of golf bags swelling with funny-looking bulges.

Unlike his scientist father and grandfather, Chris Aamodt studied business, and has always been open to new ventures. He is a founder of St. Croix Vineyards, which grows grapes at the orchard; his wife offers hot air balloon tours of the St. Croix Valley.

When it comes to their son, Alex, the entrepreneurial apple did not fall far from the tree. For the past half-dozen years, Alex and friends experimented with hard cider, testing how various apples, yeasts, and processes yielded different flavors. "We had some good batches, we had some bad batches," says Alex.

Last fall, they went big. The Aamodts worked to restore a mid-1950s apple press, which Thor used when Aamodt's became the first licensed (non-alcoholic) cider distributor in Minnesota. Alex and his partners named their product after Thor, who he "vaguely remembers" as this funny old man making apple cider on a massive old press.

The first batch of Thor's Apple Cider, 5,000 gallons produced from 200,000-some apples, started pouring at the orchard and two bars in Stillwater this summer. Bottles for take-home went on sale in August. They're nearly sold out, and work on next year's production is underway. "It's kind of cool," Chris says. "When you look at the history of the orchard, there are these big moments. ... Thor's Hard Cider, this is really the fourth generation's gig."

Back in April, the Aamodts attempted to register a trademark for Thor's Hard Cider. Marvel Comics, printers of a Thor comic book series—which has inspired a blockbuster Hollywood trilogy about the hammer-wielding Norse god—filed for a 90-day extension "to file a notice of opposition" against the cider trademark.

Marvel apparently thinks it's entitled to challenge the use of the name "Thor," despite the fact that Stan Lee created his comic hero more than a millennium after the Vikings did.

Marvel's protectionism, as demonstrated through filings with the United States Patent Office, is almost superhuman. Its numerous trademarks for *Thor: Ragnarok* prohibit anyone from making clocks, candle snuffers, ping pong balls, barbecue mitts, tortillas, "cheese and cracker combinations," and legion other products or acts which Marvel thinks could infringe on its trademark. (Marvel, and its attorney, did not respond to requests for comment.)

The Aamodts are not backing down. "Our story is our story," Chris says. "We love our story and my grandfather's."

To block the trademark, Marvel would have to convince a review board that Thor's Hard Cider will confuse customers, or that its existence is "diluting" their product.

"It's a Scandinavian name, and in Minnesota probably a not terribly uncommon one," says Tom Cotter, a University of Minnesota law professor. "It's an interesting case. On one hand, Marvel cannot claim a monopoly on the name 'Thor.' On the other, their character is very well known nationally."

On its face, Cotter doesn't see a compelling argument for Marvel, adding that



**Mike Mullen**

it's "fairly common" for corporations to fight any proposed patent that even remotely resembles theirs. "Sometimes, it's a legitimate claim. Other times, it looks like bullying."

Perhaps Marvel should consider the hero whose name it claims to own, who surely wouldn't have sided with publishing monoliths or corporate lawyers.

The Scottish philosopher Thomas Carlyle described the Thor of Viking legend as a "peasant's friend" who "engages in all manner of rough manual work" in tales of "great humor."

In one, the Norse god of thunder partakes in a drinking contest after he is challenged by a giant. In another, Thor travels "almost to the end of the earth," then uses his legendary hammer to slay numerous multi-headed giants... all for the sole purpose of finding a cauldron big enough to hold all the ale the gods wanted to brew.

Ask yourselves, Marvel: What would Thor do? According to legend, he'd eat up all the "cheese and cracker combinations" he could find, and look for something to wash it down. CP

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Follow Mike on Twitter: @mikemullen

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Ginger Jentzen,  
socialist candidate  
for Minneapolis  
City Council



COLIN MICHAEL SIMMONS

# *The Kids* **ARE ALL RED**

*How Minneapolis became ground zero  
for a lefty uprising*

BY DANIEL HENRICKSON

**O**n a hot September day in Dinkytown, tables line the sidewalk outside University Lutheran Church of Hope, each manned by middle-aged people looking to talk about a cause—parks, public art, sustainable waste management, political candidates.

It's the sort of sleepy bread-and-butter stop that forms the backbone of municipal elections, where candidates put in face time with constituents in exchange for addresses to add to mailing lists and donations to put toward a final push as November rears its ugly head.

On its face, the Marcy-Holmes Neighborhood Association ice cream social looks like business as usual on all fronts: kids playing catch in the street, a few enterprising girls running a lemonade stand, the faint sounds of genial conversation among neighbors.

Stop by Ginger Jentzen's table, however, and she'll tell you that community events like this are where the revolution begins.

She's an openly socialist candidate for the Minneapolis City Council's Third Ward—which runs from the U through downtown to the North Loop—looking to capitalize on her prominence as the face of the movement to raise the city's minimum wage to \$15.

Promising to take on big business and making “tax the rich” a campaign slogan of sorts, she's energizing a long-dormant coalition of the left, hoping to turn voters worn thin by Democratic timidity into insurrectionists.

And, much to the chagrin of Minneapolis' reigning power structure, she just might win.

Given the city's liberal tradition, one might be forgiven for assuming a fertile environment for such a campaign to grow. But she's fought pushback from just about every facet of civic life, from op-eds lamenting the “activist agenda” and news articles referring to her as a “single issue” candidate, to town halls hosted by business organizations and outright hostility from conservatives outstate.

Yet by screaming into megaphones about rent control and single-payer healthcare, Jentzen has managed to quietly out-fundraise her opponents by a nearly 3-to-1 margin, all without taking a single corporate donation.

Running under the banner of Socialist Alternative for the seat being vacated by mayoral hopeful Jacob Frey, Jentzen is among the first candidates being floated

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PENUMBRA



MATT GILLMER / STAR TRIBUNE

**"I think this election cycle has been a wake-up call for the business community," says Steve Cramer.**

by a nationwide movement that may not have started with Bernie Sanders, but which he certainly pushed to the forefront.

She currently faces DFL-endorsed Steve Fletcher, the founder of community-based Neighbors Organizing for Change—an organization that advocates for low-income residents by fighting against foreclosures and rising rents—making him no stranger to the activist message Jentzen is running on.

It's a race that sets the stage for a November election many are betting won't be the calm, low-turnout affair such cycles usually produce when there are no major state or national races on the ballot.

Informed by Socialist Alternative's struggle to win a \$15 minimum wage in Seattle and the subsequent election of America's first openly socialist, major-city politician in at least a generation—Kshama Sawant in Seattle—Jentzen & Co. have put Minneapolis on the map as a key laboratory for a brand of leftist politics not seen since at least the '60s.

If victorious, she stands to push an all-blue city council even further to the left on a range of core issues, such as affordable housing, business regulation, and community policing.

Business leaders and establishment types are taking note. They're mounting preemptive countermeasures against what they see as dangerous pro-regulation, anti-free market forces seeping into city politics.

In the past few weeks, an array of merchants' groups—including the Minneapolis Chamber of Commerce, the Downtown Council, and even Minnesota Jobs Coalition, a Republican front organization—have been called on to put money behind more establishment Democrats.

"I think this election cycle has been a wake-up call for the business community," says Steve Cramer, CEO of the Minneapolis Downtown Council. "I think it's likely that you'll see more involvement

with business organizations at the local level than in the past."

## ALPHABET SOUP

The new lefty push is an alphabet soup of grassroots organizations operating outside of the traditional DFL structure. They come in three- and four-letter abbreviations, with the potential to clog up any news story about protests or city meetings in a sea of acronyms almost indistinguishable from one another to anyone looking in from the outside.

"Minneapolis is the land of 10,000 501(c) (3)s," said Deborah Ramage, co-chair of the Twin Cities Democratic Socialists of America, referring to the IRS code for nonprofit organizations. "Everyone has their cause."

There's SURJ (Showing Up for Racial Justice), who stand alongside MIFN (Minnesota Immigrant Freedom Network) and CTUL (Centro de Trabajadores Unidos en Lucha), though many of their members are also involved with SA (Socialist Alternative) or DSA (Democratic Socialists of America) and, well, you get the idea.

Cramer's Downtown Council—a business organization often pitted against such associations—splits these groups into two categories: community organizations, usually centered on a single issue, and political organizations, most notably the socialist groups whose membership skyrocketed in the wake of the 2016 elections.

They've fought for—and won—big victories across the Twin Cities, including an ordinance banning discrimination against Section 8 housing recipients, and a significant increase in investment for affordable housing.



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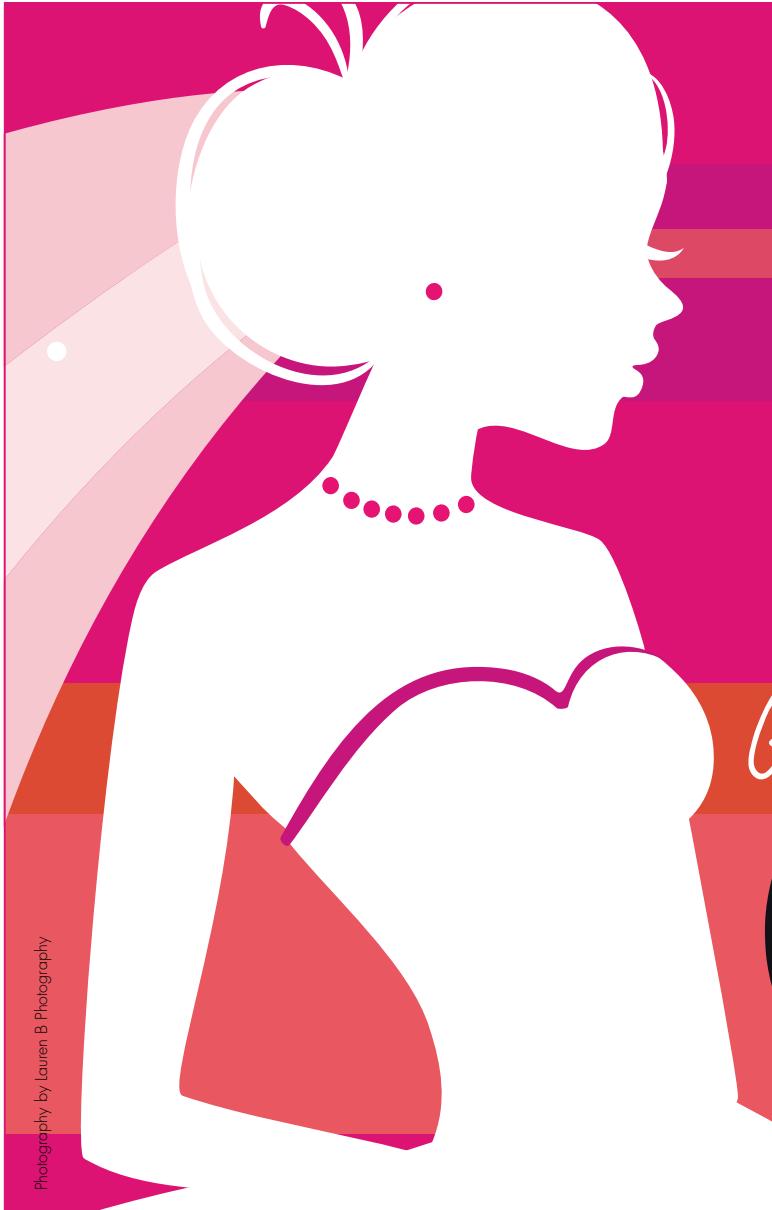


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"Most of my friends are precariously employed at multiple jobs and completely broke," says Nicholas Rea.

They were a key bloc in the battle to legalize gay marriage in Minnesota, and are now leading the charge to implement rent control in parts of Minneapolis.

In the coming months they plan to take their fight to the state Capitol, following the example of places like California by floating a statewide Medicare-for-All bill.

It's all part of a nationwide push to move the conversation away from Democratic pragmatism—what's possible today under a dysfunctional, unmoving system—and instead inspire people to think about what a better world might actually look like.

"These organizations are really driving some of the issues that are being discussed in Minneapolis right now," says Cramer. "And it's been extremely effective."

## THE MILLENNIALS ARE COMING

It's a message that resonates especially well with millennials who grew up in the shadow of America's worst

economic crisis in a century, burdened by soul-crushing student loan debt, rising rents, unaffordable health care, and waning dreams of achieving middle-class goals like home ownership and supporting a family.

"Most of my friends are precariously employed at multiple jobs and completely broke," says Nicholas Rea, a U grad student and co-chair of the Twin Cities Democratic Socialists. "We really kind of hate showing up to these jobs where you have to pay your dues to the boss before you can get a living wage."

Conventional politics haven't offered much buoyancy for a better life.

Earlier this year, the Democratic Party rolled out potential slogans for the 2018 elections. Among them: "Better skills, better jobs, better wages."

Yet sloganizing won't solve three decades of wage stagnation, despite a towering stock market and record corporate income. As for better skills: Millennials are the best-educated generation in American history.

"Any millennial on the street can tell you, 'I have one or two degrees and I'm still working as an Uber driver,'" says Rea. "How are better skills or more education going to help me?"

Labor unions, seeing this rising tide of disillusioned young people, have begun to occasionally break ranks with establishment DFLers, who many progressives see as actively fighting against policies that might actually improve working people's lives—like more stable workplace scheduling.

Unions and a cross section of the Alphabet Soup already provide major support to Councilman Cam Gordon, arguably the country's most prominent elected Green Party official—and a consistent thorn in the side of Minneapolis' DFL-led council.

"I can tell you that [AFSCME Executive Director] Eliot Seide was a little offended

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**Socialist Ginger Jentzen has raised more money than any council candidate in history.**

when a recent Star Tribune headline said he was a DFL party kingmaker," says Jennifer Mundt, a spokesperson for AFSCME, a union that represents government employees. "We don't feel bound by any party structure. We're simply looking for people who share our values and who can drive real-world programs."

## THE SOCIALIST UPRISING

In the past year and a half, the Twin Cities Democratic Socialists has exploded. In the early 2000s, its dues-paying membership could be counted on one hand. It's now climbed to more than 400.

Without allies in office or friends with deep pockets, they've pushed the city to provide guaranteed sick leave for all workers and to illuminate the illegal practices of major landlords like Stephen Frenz.

One can trace their roots to the Occupy Wall Street movement, whose members eventually branched out to form other groups in the Twin Cities. Occupy Homes Minnesota is perhaps the best example, organizing rallies to block evic-

tions and fighting banks to accept lower mortgage payments, allowing families to stay in their homes even after foreclosure.

Concrete victories like these have led to the promise that there's a valid alternative to the politics of resignation and disillusionment.

"It was those people getting together, saying, 'Screw you, I'm not leaving my house because Wall Street or New York made a bad trade,'" says Rea. "And it worked! There are people still living in those homes."

A resurgent liberalism was behind the candidacy of Bernie Sanders, who's done much to detoxify the left's breed of politics.

These days, majorities of Americans now support things like a higher minimum wage and guaranteed health coverage. And that backing is surprisingly broad, ranging from computer programmers to cashiers at Wendy's.

"I think young people are growing up in the world with crushing student loan debt, the biggest financial collapse since the Great Depression... and a government that doesn't represent the interests of most people in this country," says Jack Stanek, a leader of the Young Democratic Socialists chapter at the U. "I think now is a great time to get involved, because the emperor truly has no clothes at this point."

The spreading message can be seen in all walks of life, from rowdy congressional town hall meetings, to immigrant protests over rent hikes, to even suburban mothers gathering outside Congressman Jason Lewis' house to oppose Medicaid cuts.

## FEARS OF A FIZZLE

The one worry—expressed again and again—is how to build upon a youth-based movement that, judging by history, carries heavy odds of eventually tumbling back to insignificance.

"We need to remind ourselves how small we are," says Shawn Gude, a Minneapolis resident and editor of the socialist magazine Jacobin. "DSA needs to be an



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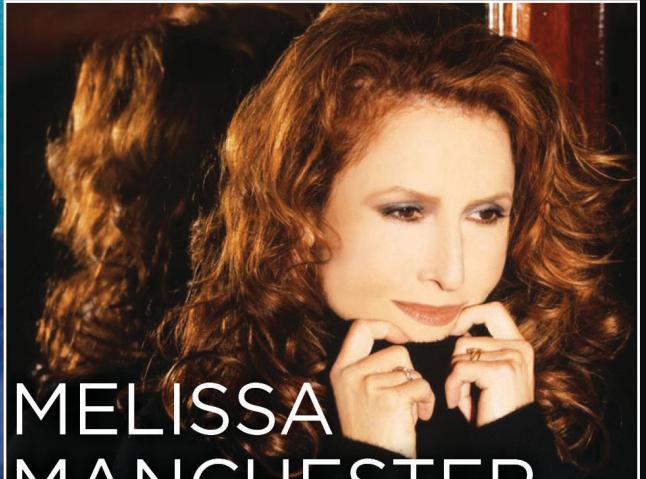
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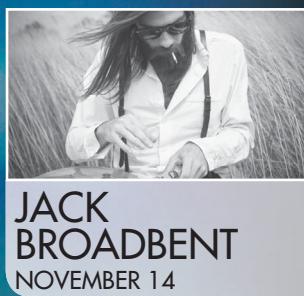
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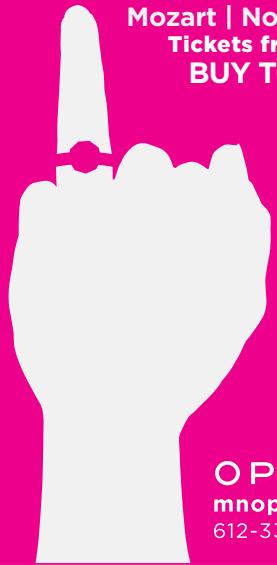
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organization in the hundreds of thousands if you want to accomplish what we want to accomplish. In a country as big as the U.S., 30,000 is not a mass movement.”

The challenge of coordinating diffuse, leaderless groups can quickly become an unwieldy mess, as demonstrated by Occupy Wall Street.

“If one group is doing Fight for \$15 and another is doing Medicare-for-All and so on and so forth, it gets hard to keep track, and there’s always the threat of being perceived as a fringe group,” says Minneapolis DSA member Mike Mitchell.

That’s especially true in Minnesota, where the most galvanizing issues revolve around racial and economic justice, a difficult task for a largely white, middle-class organization like DSA to take the lead on in good faith.

**“Now is a great time to get involved, because the emperor truly has no clothes at this point.”**

“We’re trying to be very deliberate about not stepping on anyone’s toes,” says Rea. “We don’t want to be the people that show up and say, ‘I think we’re doing it better than you guys.’”

It’s a sentiment echoed by Jentzen, who hopes to use the City Council to highlight the work of activist groups. If elected, she promises to donate half of her more than \$80,000 salary to grassroots organizations.

She acknowledges that she can’t accomplish much without joining forces with the DFL establishment, the same people she’s been railing against for years. Her immediate plan is to keep pushing high-profile issues like tenants’ unions and rent control, two ideas once seen as impossible.

In the meantime, she’ll continue to troll for new supporters, the vast majority of whom will be new to leftist politics and socialism in general.

“I think it’s crucial to say, ‘Whether you identify as a Democrat or you caucus with the Democratic Party, we’re open to having people try all different kinds of strategies,’” Jentzen says. “You don’t have to fully identify as a socialist to be more involved with the issues we’re pushing.” ☐

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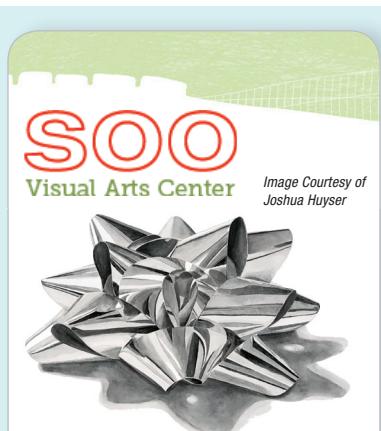


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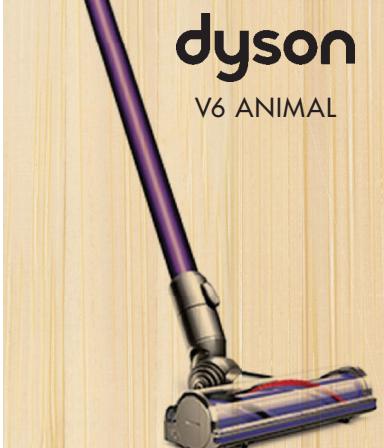
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# INFUSIONS OF GRANDEUR

The reborn Grand Cafe brings luxury back to the table



You'll feel like a guest worthy of the good china. Pictured: The bourbon baba.

ALMA GUZMAN

BY EMILY WEISS

**D**uring her storied and successful tenure at Sea Change, chef Jamie Malone established herself as something of a doyenne of seafood, garnering attention from the likes of Food & Wine Magazine and the James Beard Foundation. So it was a bit of a surprise when she and chef Erik Anderson took over beloved Kingfield eatery Grand Cafe only to unveil a menu chock full of elegant French food.

They wanted to keep the spirit of the place alive, but for Malone this culinary concept was about more than honoring its former tenants. "I think it's always been in the back of my head to do a French restaurant. With food, it's sort of how it is with music," she explains. "Whatever you fall in love with first, that's what you keep coming back to and listening to for

your whole life. Those are my first loves: punk rock and French food."

Both influences are immediately evident in this intimate, slightly quirky 70-year-old space. Fuzzy guitar riffs blare from the kitchen speakers as the staff hovers over the milk chocolate pot de creme and smoked sturgeon they're prepping for dinner service. The interior has undergone some updating: Notice the addition of swoon-worthy pink upholstered chairs, a lush hand-painted mural that was, after much effort, shipped here from Paris, and lots of potted greenery. But there are other elements like the worn floors, taped-up booths, and enormous 1950s-era Baker Boy oven that have been very intentionally left untouched. "That's all part of the soul of this building," she says. "You can't create that."

What Malone and her venerable team are creating is some pretty soul-

stirring food and drink. An ideal tour of the menu starts with an item that's not actually on it: a dainty glass of chilled vermouth. Since the restaurant doesn't have a full liquor license, cocktail consultant Marco Zappia was called upon to create four beautiful versions of the fortified wine—a rosso, a rosa, a bianco, and an americano—exclusively for the cafe. If vermouth has only had a place in your life at *Mad Men* viewing parties, get ready to have your mind opened and your "usual" order upended.

Press on with the unassuming-sounding starter of sliced fish, a rotating offering that is currently fresh hamachi served cool (as opposed to iced, which kills the delicate flavor) and finished with literally three flakes of crunchy salt. Simple, sophisticated, and a lovely way to prepare the palate for the stunning amount of brown butter to come.

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Oh, you didn't think a salad could be dressed in butter? Grand Cafe proves it can and it should. Along with barely wilted spinach and hazelnuts, this salad features different textures of sunchoke—some crispy, some chewy, some plump—that mimic bacon more convincingly than any root vegetable has a right to. Among all this richness, the brown butter is a perfect fit.

That nutty liquid gold pops up in the entrees section of the menu too, lending beautiful color and flavor to the whipped potatoes that accompany Grand's take on roast chicken. If you're expecting a rustic, crispy-skinned, pick-it-off-the-bone affair, this ain't it. Still, Malone's uber-

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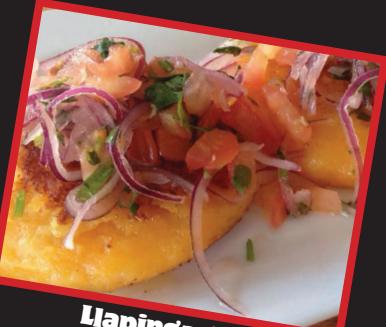
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elegant interpretation—a breast with a mousseline of finely chopped dark meat tucked under the skin—is impressively moist and flavorful. It comes with its own seasonal sides and a heavenly jus, but it wouldn't be uncalled for to get an order of the hen egg dumplings to eat alongside the chicken, too.

Grand's menu also includes a handful of dishes designed to enjoy as pass-arounds for the table. In place of your usual charcuterie tray, try the piquillo pepper-glazed lamb terrine, a terrific take on forcemeat that's served with sticky apricots and fragrant fronds of fennel. Or split the pike quenelle, a traditional Lyonnaise dish that Malone points out is "totally Midwestern at heart," what with all the crayfish and dairy and up-north freshwater fish. It's a mousseline, which has a pleasant bounce to it, done as a long cylinder so it's easy to slice and share. You'll want an extra hunk of baguette—baked in-house in that big ol' oven—to sop up the creamy crayfish broth it's floating in.

For something richer (not that the terrine or quenelle are exactly light), order the sweet-meets-meat Paris Brest, a crispy choux pastry glazed with honey and filled with unctuous, super-smooth chicken liver mousse. Another showcase of silky textures and high-end offal is the foie royale, a hollowed-out eggshell filled with layers of savory, satiny custard and cherry tobacco-tinged cream. This is the dish that's all over food-obsessed Instafeeds, thanks, in part, to the charming duck-footed egg cup it's served in. It's listed as a starter, but the royale would be equally suitable to order for dessert. Both these liver dishes demand to be paired with bubbles, so it's a good thing there are some sparkling dynamos by the glass.

Wine is an essential part of the overall experience here, so when your server

suggests something that you don't normally drink (i.e. pinot grigio, sherry, or beaujolais), just go with it. Although they offer some lovely chardonnays and a pinot noir so pure and perfect it might as well join a convent, sommelier Bill Summerville says he didn't want to restrict the wine list to French appellations only. He was instead guided by "everything I love." Like that deeply personal wine list, service here is warm, confident, and knowledgeable. Little touches abound in the vintage mismatched dishware and gold demitasse spoons, so you feel like a guest worthy of the good china. In a dining scene that has become increasingly casual (no shade, just facts), it's nice to feel coddled and to coo over tiny butter plates and etched coupes.

Refined and decidedly indulgent, Grand Cafe is serving food fit for celebration, but Malone insists that they want it to remain a casual neighborhood spot where you could get just a tarte flambée (essentially a crispy-crust Alsatian pizza with lardons, melted onions, cheese, and a sprinkling of fresh thyme) and a glass of wine. To that end, she and chef de cuisine Alan Hlebaen are creating some new dishes that will only be served during the early part of dinner service on weekdays—think flaky pot pie—and yes, she is still working on brunch.

"I know there is a creative, very 'us' way to do brunch, but I'm waiting to sort of let intuition lead me to exactly what that is." She imagines a bustling dining room with roving carts serving shellfish and ham sliced off the bone. "I do love the idea of having this be the place that you spend like a whole cold afternoon just relaxing, drinking champagne and eating oysters."

Sounds like we'll be changing up our winter plans from hibernating to luxuriating. **CP**

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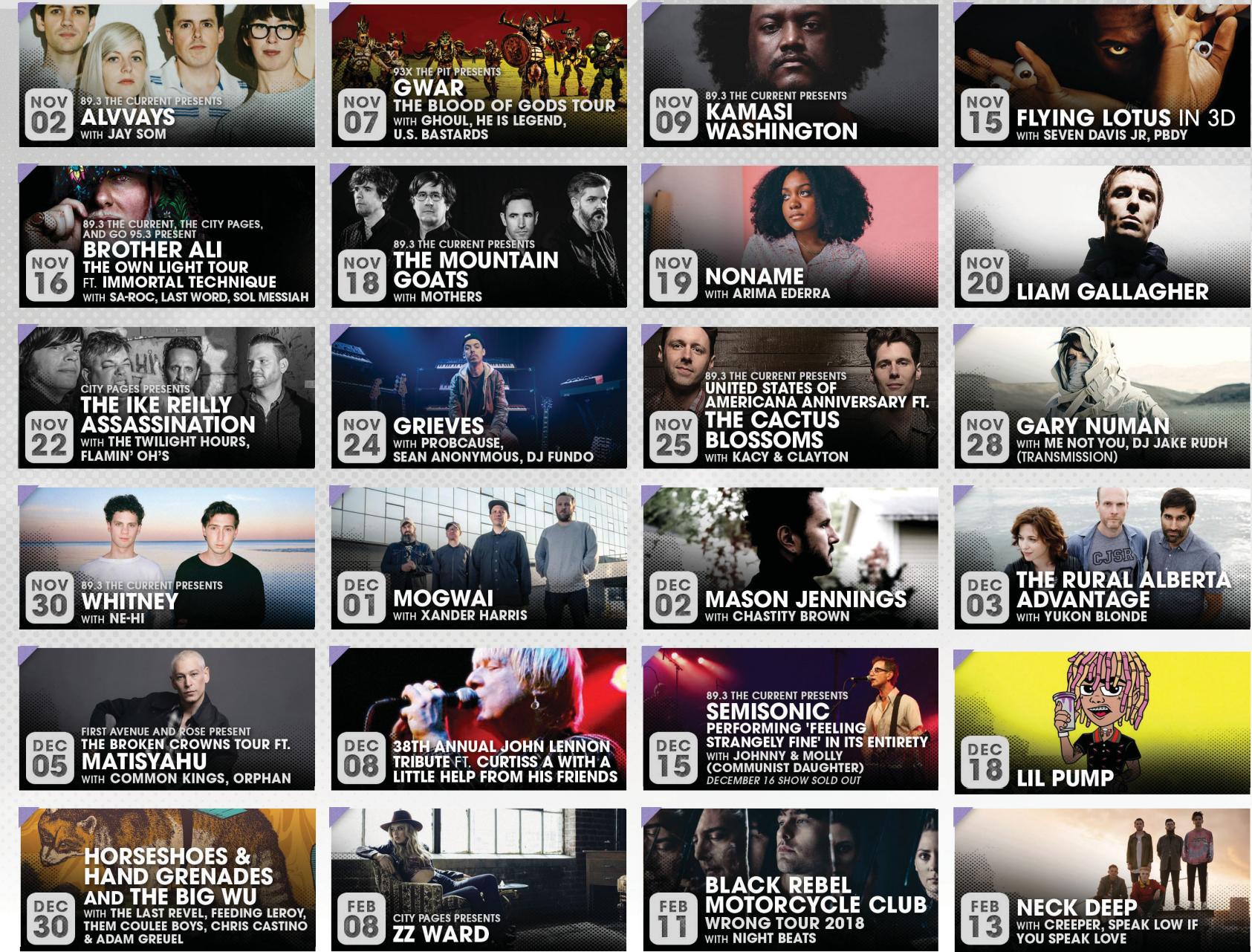
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## UP NEXT OTHER VENUES



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Friday, Nov. 10,  
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**WALKER**



# ADIÓS UTOPIA

*Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950* is a project conceived by the Cisneros Fontanals Fundación Para Las Artes (CIFO Europa) and the Cisneros Fontanals Arts Foundation, CIFO USA; and curated by Gerardo Mosquera, René Francisco Rodríguez, and Elsa Vega. The exhibition is organized in partnership with the Museum of Fine Arts, Houston, and the Walker Art Center, Minneapolis.

The exhibition is made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor.



Major support for the exhibition is provided by the Ford Foundation, the Diane and Bruce Halle Foundation, and the Andy Warhol Foundation for the Visual Arts. This project is supported in part by an award from the National Endowment for the Arts. Additional generous support is provided by Ella Fontanals-Cisneros.

The Walker Art Center's presentation is sponsored by



Additional support for the Walker's presentation is generously provided by Ellen and Jan Breyer, Monica and David Nassif, Robert and Rebecca Pohlad, Annette and John Whaley, and Audrey and Zygi Wilf.

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**CITY PAGES**

# A LIST

**FRIDAY** A puppet show for adults **P. 26**

**SATURDAY** New portraits from Leslie Barlow **P. 28**

**MONDAY** A First Ave drag show for Puerto Rico **P. 29**

**THURSDAY 11.2**

**ART/FESTIVALS**

**OPEN STUDIOS**

**IN NORTHEAST**

VARIOUS LOCATIONS

Northeast Minneapolis is for art lovers. That's especially true this weekend, as four major art hubs will be opening their doors for demonstrations, sales, receptions, and other fun. Things kick off with Third Thursdays, and the party continues through Sunday. Art This Way is at Solar Arts Building (711 15th Ave. NE). Here you'll find a variety of local artists hosting activities. Saturday's festivities will be geared toward book lovers, with Sunday featuring plenty of kid-friendly things to do. You can stop by Indeed Brewing as well for a pint. Open Casket at Casket Arts Community (681 17th Ave. NE) will host jewelry makers, sculptors, and more. There will be live Americana music all weekend on the fourth floor, and Gastrotruck will be stopping by. The epic Art Attack at Northrup King Studios (1500 Jackson St. NE) will showcase over 300 artists. Be sure to check out the exhibition celebrating 20 years of the open house with artifacts, ephemera, and tales from the building's 100-year history. The California Building (2205 California St. NE) will host over 30 artists. Event schedules vary slightly at each venue, but the general hours this weekend are: 5 to 9 p.m. Thursday; 5 to 10 p.m. Friday; noon to 8 p.m. Saturday; noon to 5 p.m. Sunday. All of these events are free.

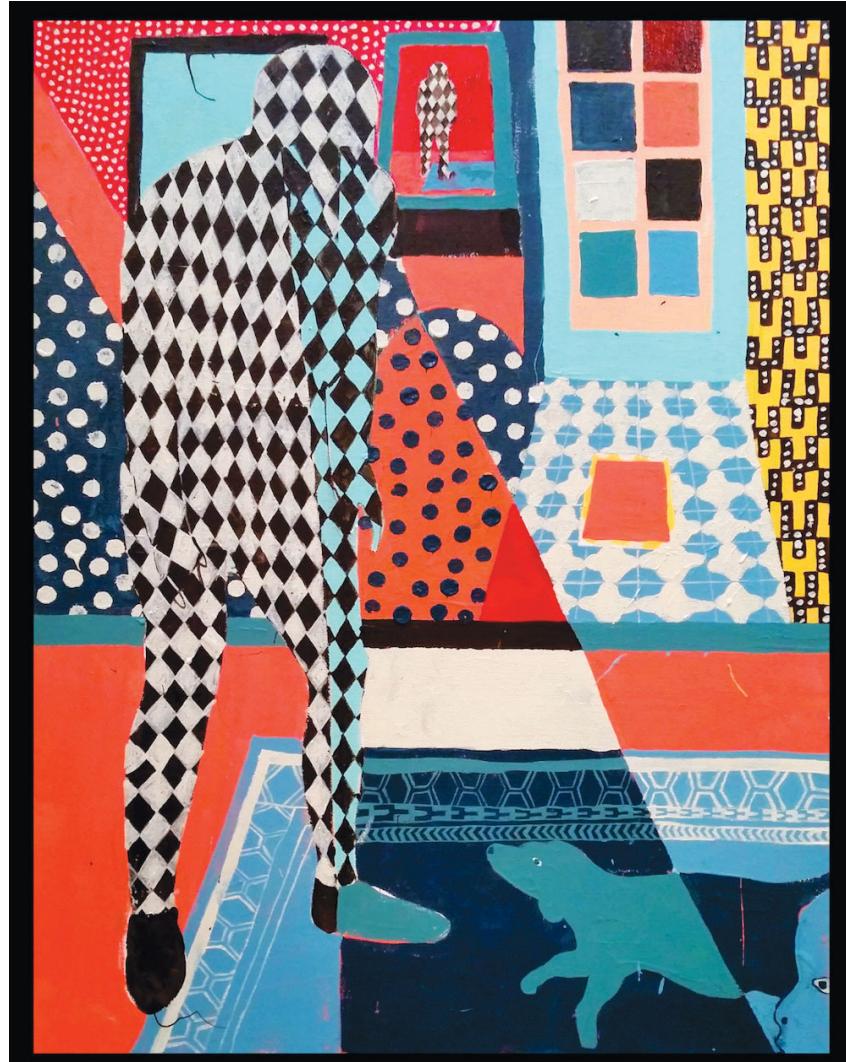
**Through Sunday —JESSICA ARMBRUSTER**

**FOOD**

**CITY PAGES IRON FORK**

INTERNATIONAL MARKET SQUARE

We're throwing our epic food party again this week. Iron Fork is part binge session, part competition, and part party. Revelers will be able to try generous samples from over 25 restaurants and retailers, including Red Stag Supper Club, Sea Salt, the Lynhall, and Sonora Grill. Hit that sweet spot with desserts from T-Rex Cookies and La La Ice Cream, and wash it down with beer samples from



ANDREW MAZOROL, *MAN WITH DOG*

College friends Andrew Mazorol and Ryan Fontaine team up for a show at Hair + Nails.

Indeed Brewing, wine from Chateau St. Croix, or vodka from Absolut. While you enjoy your nosh, chefs from five food trucks—Bark and the Bite, Gastrotruck, Hibachi Daruma, Hot Indian Foods, and Chef Shack—will come together in competition. They'll be serving up a dish using a mystery ingredient to be revealed at the party. VIP tickets score guests early admission and access to the third floor, which boasts additional samples, a

private cash bar, and extra seating. Find tickets at [ironfork.citypages.com](http://ironfork.citypages.com). 21+. 7 to 10 p.m.; 6 p.m. VIP. \$35/\$40 at the door; \$55 VIP. 275 Market St., Minneapolis; 612-338-6250. —JESSICA ARMBRUSTER

**COMEDY**

**JEFF CESARIO**

ACME COMEDY CO.

Before becoming a comedian, Jeff Cesario had two main interests: music and sports. He describes his musical chops as solid. "But when you're playing conga and hand percussion during any sort of economic turndown, the first

guys to go are the conga players and then the trumpet players." His interest in sports led him to sports journalism, though he had trouble with the nuts and bolts of fact-gathering. So he moved from Chicago to Minneapolis to pursue comedy. "It seemed like a scene I could get a handle on," he says. "In Chicago it seemed like there were a hundred comics and only two venues." The odds seemed better in the Twin Cities. "I fell in love with the city, and to me it's still one of the greatest cities of all time." On stage these days, he does a fair bit of his popular sportscaster character, Chet Waterhouse. He also talks about how much information is out there in general. "Why do I know there are 19 former child stars in prison and number 17 will shock me? I don't need to know that. They say you use only 8 percent of your brain. I'd like to get that down to 4 and relax." 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

**COMEDY**

**STEVE GILLESPIE**

THE JOKE JOINT COMEDY CLUB

Steve Gillespie is yet another Wisconsin native who crossed the border and started a successful standup career in Minnesota. But that's not what brought him here originally. "I moved to Minneapolis to go to school at the University of Minnesota," he explains. "Once I got out of school, I started getting interested in standup and going to open mics." A political science major, his course of study has influenced his comedy over the years. "I was always interested in social and economic stuff," he says, "and how we as a society dole out resources." As he's gotten deeper into the art form, those interests have surfaced onstage, "but with an absurdist twist on it," he notes. Indeed, bits he's done on late-night TV aren't quite indicative of his full headlining show. "I like to get a lot more experimental on longer sets," he says, "and push the envelope a bit more. Maybe take a smaller bit that I may have

**CONTINUED ON PAGE 26 ▶**



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## A-LIST



MARIE PIER FRIGON

### CONTINUED FROM THURSDAY ▶

had and try and blow it up into a bigger idea. The more absurd and ridiculous the better.” There also tends to be some crowd interaction. “Nothing’s off the table and no one is safe,” he insists. 7:30 p.m. Thursday through Saturday; 9:45 p.m. Friday and Saturday. \$18-\$23. 801 Sibley Memorial Hwy, Lilydale; 651-330-9078. **Through Saturday** —P.F. WILSON

### DANCE ODC/DANCE NORTHROP

The work of British environmental sculptor Andy Goldsworthy is peerless. His fleeting yet timeless assemblages of leaves, stone, twigs, tree bark, feathers, ice, grass, and snow arrest our attention with nature’s indomitable forces by inserting something intimate into the landscape. Goldsworthy’s art inspired this San Francisco dance company’s work “boulders and bones,” in which dance, music, and cinematic design are combined to create a sensory experience that draws us into nature’s embrace. 7:30 p.m. \$18-\$46. 84 Church St. SE, Minneapolis; 612-624-2345. —CAMILLE LEFEVRE

**FRIDAY 11.3**

**DANCE**  
**JAMES SEWELL BALLET WITH  
THE AHN TRIO: CONNECTIONS**  
O'SHAUGHNESSY AUDITORIUM  
It's safe to assume that the exhilarating, razor-edge, creature-like choreography James Sewell Ballet performed last spring, courtesy of McKnight international resident choreographers Sharon Eyal and Gai Behar, has been set

aside for the time being. As video promos of the company performing with the three sisters of the Ahn Trio demonstrate, we’re back to traditional and lovely, no doubt with a dose of Sewell’s signature choreographic quirk. The music, however, is 21st-century classical—and live. And the program includes a piece by Montana choreographer Eric Funk set to Prince’s “Purple Rain.” Sewell’s parents also commissioned a new work to celebrate their 60th wedding anniversary, appropriately titled “Romance.” 8 p.m. Friday and Saturday; 2 p.m. Sunday. \$22-\$34. 2004 Randolph Ave., St. Paul; 651-690-6700. **Through Sunday** —CAMILLE LEFEVRE

### DANCE KAREN L. CHARLES THREADS DANCE PROJECT: UNCERTAIN REALITY

THE COWLES CENTER  
The latest production from the acclaimed Threads Dance Project, *Uncertain Reality* intriguingly hearkens back to artistic director Karen L. Charles’ past career as a computer analyst and mathematician by using dance as a means of exploring the concept of Chaos Theory. Though the larger world can seem governed by carefully regulated systems, *Uncertain Reality* opens Threads’ 10th season like an ode to the inevitability of the unpredictable, utilizing spellbinding movements to suggest the essential function of the unforeseen as a driving X-factor in life. Enhancing this premiere performance will be an immersive display of projected imagery contributed by local artist Miko Simmons. The evening will also feature a much anticipated second debut contributed by the 2017 McKnight



COURTESY OF EVENT ORGANIZERS

international choreographer, Salia Sanou. Taken together, these performances are likely to provide compelling reasons to embrace, rather than eschew, the chaotic unknown. 7:30 p.m. Friday and Saturday. \$24-\$29. 528 Hennepin Ave., Minneapolis; 612-206-3636.

Through Saturday —BRAD RICHASON

#### ART/GALLERY

### THE REALITY OF REPEATABILITY

HAIR + NAILS

Back in the day, artists Andrew Mazorol and Ryan Fontaine were roommates and bandmates. From the underground/punk venue Medusa on the West Bank, they investigated through music the social and cultural realities in which they lived and worked, all while watching each other develop as visual artists. They've since exhibited together six times. Now Fontaine runs his own gallery, Hair + Nails, with innovative dancer and choreographer Kristin Van Loon. Mazorol lives in Brooklyn. They're reuniting for this show, in which their rich, textural work—rife with pattern and replete with skewed perspectives over quotidian subject matter—bursts from the gallery walls with boldness. There will be an opening reception on Friday, November 3, from 7 to 10 p.m. 2222 1/2 E. 25th St., Minneapolis; 612-229-0585.

Through December 3 —CAMILLE LEFEVRE

#### THEATER

### FULL MOON PUPPET SHOW

OPEN EYE FIGURE THEATRE

Since 2008, puppet master Liz Schachterle has been hosting one of the most delightfully wacky romps in bars and other venues in the Twin Cities. The Full Moon Puppet Show was a mainstay at the Bedlam Theater for years and, more recently, has found a home at Open

CONTINUED ON PAGE 28 ▶

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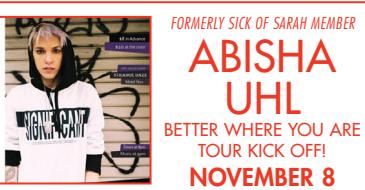
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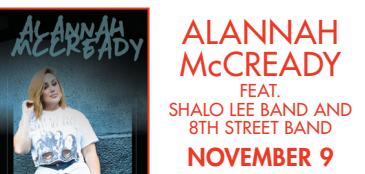
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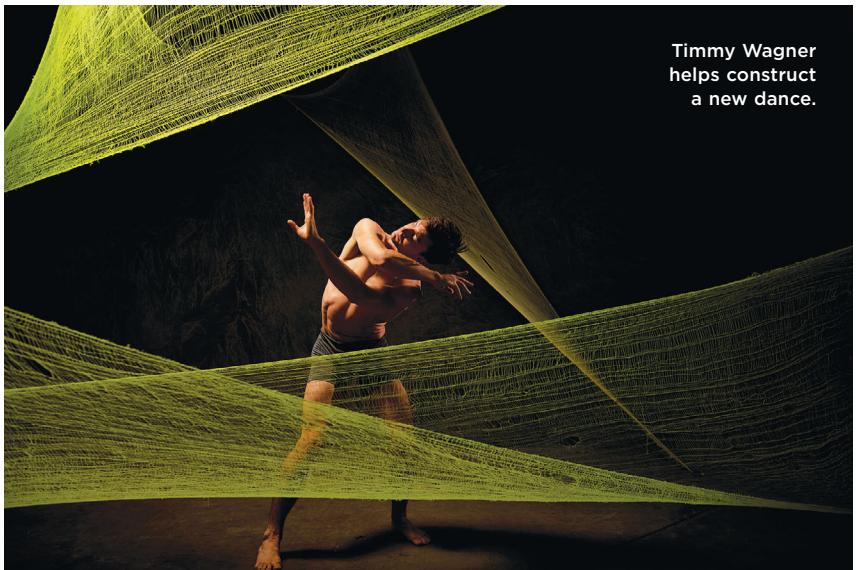


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THE  
ENGLISH  
BEAT!  
FEAT.  
UMBRELLA BED  
NOVEMBER 19

## A-LIST



Timmy Wagner  
helps construct  
a new dance.

COURTESY OF ARMOUR PHOTOGRAPHY

### CONTINUED FROM FRIDAY ▶

podcast about the Jacob Wetterling case. Other notables appearing on Pop-Up Magazine's 2017 touring lineup include comedian Aparna Nancherla, New York Times war photographer Erin Trieb, and documentary filmmakers Donal Mosher and Mike Palmieri. 7:30 p.m. \$29.50-\$31.50. 10 E. Exchange St., St. Paul; 651-290-1200. —ERICA RIVERA

### THEATER

#### MOBY DICK

THE FALLOUT ARTS INITIATIVE CO-OP

Smaller stages are usually associated with intimate dramas, but critical favorite Theatre Coup d'Etat subverts such expectations with an ambitious new adaptation of *Moby Dick*. Presented within the modest space of Fallout Arts Initiative Co-op, this staging of Herman Melville's sprawling novel (widely ranked among the greatest examples of American literature) is under the deft guidance of director James Napoleon Stone. While this adaptation maintains Melville's familiar narrative of a weary sea crew led to the brink of destruction over Captain Ahab's obsession with destroying a gargantuan white whale, the production plans to place a critical emphasis on one of the novel's most frequently overlooked elements: the multiculturalism of the sailors. This aspect honors Melville's nuanced depiction of a community at sea while drawing insightful parallels to the social divisiveness of contemporary times. For tickets, visit [brownpapertickets.com](#). 7:30 p.m. Fridays through Mondays. \$18; preview performance Thursday, November

2, is pay-as-able. 2601 Second Ave. S., Minneapolis; 612-822-5200. **Through November 20** —BRAD RICHASON

### DANCE

#### THE ARCHITECT

TEK BOX

Minneapolis' ARENA Dances founder Mathew Janczewski used to have a side hustle: He worked for an architect, helping him manage and organize his business after hours. Certainly that experience influenced Janczewski's new solo for longtime ARENA dancer Timmy Wagner. Wagner, a lithe yet muscular dancer with a singular presence, imbues every gesture—grand or detailed—with distinct intentionality. The piece investigates the playful, arduous, and revelatory aspects of creativity with idiosyncratic movement that's innovatively integrated with a fabric set by Margarita Jane Arguedas and the writerly and dramaturgical influences of theater provocateur Rachel Jendrzejewski. 8 p.m. Friday and Saturday. \$18. 528 Hennepin Ave., Ste. 215, Cowles Center for Performing Arts, Minneapolis; 612-672-0480. **Through Saturday** —CAMILLE LEFEVRE

SATURDAY 11.4

### COMEDY

#### ILANA GLAZER AND PHOEBE ROBINSON

FITZGERALD THEATER

Thirty-three-year-old standup Phoebe Robinson isn't afraid to put it all out there, but she does so without resorting to crude comedy. In her confessional act, she shares hilarious secrets, like

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how she gets "super lazy" in bed the longer she's with her partner. "Have you guys ever seen those workout videos where there's always that chick in the background who does the modified version of the exercise?" she asks the crowd. "That was me." She also addresses the weight gain that goes along with long-term relationships: "My front vagina cover area got fat. That's a thing that happens to women. I didn't know that. I just woke up one day and I was like, 'Did I get stung with bees while I was sleeping?'" Robinson isn't just a jokester, however; she's also smart as hell. She studied

#### ART/GALLERY

### LESLIE BARLOW/ MELISSA LOOP

CATHERINE G. MURPHY GALLERY



LESLIE BARLOW, STEPHEN, JEFFREY AND TWINS

Leslie Barlow invigorated discussions about race, identity, and representation with her *Loving* series, where she vividly, and with tremendous compassion and candor, portrayed interracial families in the Twin Cities in mixed-media works. She's continuing in that vein with a new series, titled *Space Between Us*, which includes portraits of people from her own family, revealing her sentiments and thoughts as a mixed-race woman and artist in Minnesota. Barlow will occupy the East Gallery, while in the West Gallery Melissa Loop's rich, diffuse landscapes, in a series she calls *After the End*, propose another sort of perspective on authenticity and belonging. There will be an opening reception from 6 to 8 p.m. Saturday, November 4. Leslie Barlow will give an artist's talk at 7 p.m. Wednesday, November 15; and a discussion with Melissa Loop is scheduled for 10:30 a.m. Tuesday, November 21. Free. 2004 Randolph Ave., St. Paul; 651-690-6644. **Through December 15 — CAMILLE LEFEVRE**

screenwriting at the Pratt Institute and has been published in magazines like Glamour and Vanity Fair. She also authored the book *You Can't Touch My Hair (And Other Things I Still Have to Explain)*. She'll be taking the stage for two sold-out shows along with *Broad City* badass Ilana Glazer. 8 and 10:30 p.m. Sold out. 10 E. Exchange St., St. Paul; 651-290-1200. —ERICA RIVERA

#### HOLIDAY

### JEWELRY AND ACCESSORY MAKERS MART

WALKER ART CENTER

Get a head start on your holiday shopping this weekend at the Walker's annual makers' mart. Here you'll discover 20 jewelry artists and nine accessory designers sharing their unique wares. You'll find options, whether you prefer delicate works or striking statement pieces. Peruse looks featuring beadwork, natural precious stones, leather, and textiles. Artists include Annika Kaplan, Beth Novak, Robyne Robinson, Bird Industries, Milkhaus Design, and Farida Hughes Scarves. Come early if you're a museum member for discounts and a free mimosa. 11 a.m. to 5 p.m. Free. 725 Vineland Pl., Minneapolis; 612-375-7600. —JESSICA ARMBRUSTER

MONDAY 11.6

#### BENEFIT/DRAG

### QUEENS UNITED/ REINAS UNIDAS: A DRAG SHOW FOR PUERTO RICO

FIRST AVENUE

When news broke of Puerto Rico's post-hurricane devastation, Flip Phone founder Chad Kampe decided to take action. He teamed up with Phi Phi O'Hara, familiar to many from season four of *RuPaul's Drag Race*, to put on Queens United. "My husband is Puerto Rican and has family members still on the island that he has yet to hear from, so this hits close to home," O'Hara told Billboard last month. Tonight's lineup is stacked, and features major players from various seasons of *RuPaul's Drag Race*, including Max Malanphy, Pandora Boxx, Ongina, Chad Michaels, Bebe Zahara Benet, Bob the Drag Queen, Jiggly Caliente, and Yara Sofia. Ginger Minj and Naysha Lopez will host. All proceeds from the show will benefit Somos Una Voz, an organization that is working to get food, power, medicine, shelter, and internet to Puerto Rico. If admission is too steep for you, O'Hara is also raising funds online; folks can donate any amount on the Queens United crowdfund at YouCaring. 18+. 8 p.m. \$75; \$150 VIP. 701 First Ave. N., Minneapolis; 612-338-8388. —JESSICA ARMBRUSTER

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FRI, NOV 10



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SAT, NOV 11



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SAT, NOV 18



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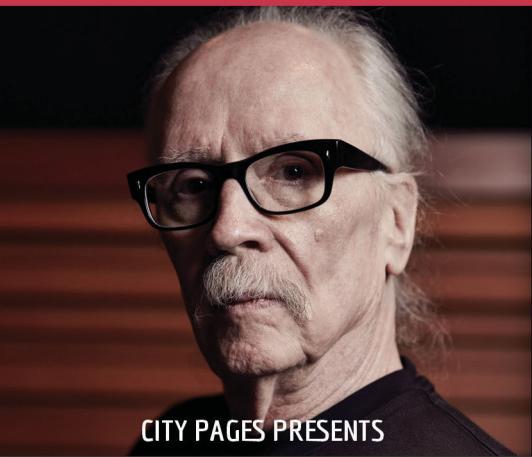
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# AMERICAN NIGHTMARE

*The Killing of a Sacred Deer* is bizarre and terrifying, Lanthimos-style



PHOTO BY JIMA (ATSUSHI NISHIJIMA), COURTESY OF A24

BY TONY LIBERA

**T**he *Killing of a Sacred Deer* is hard to watch.

This will come as no surprise to anyone who's seen a Yorgos Lanthimos movie before. The director quite obviously enjoys making audiences uncomfortable, borrowing from the tool-boxes of Stanley Kubrick and Michael Haneke to craft what feel like waking nightmares. 2015's *The Lobster* stands out as one of the more troubling movies in recent years. *Sacred Deer* isn't much of a departure.

No one thing makes Lanthimos' pictures so unsettling. Every component—the intentionally stilted dialogue, his characters' TMI candor, the unfathomable horrors they inflict on one another—works in harmony with a sole purpose to disturb.

*Sacred Deer* wastes no time in this regard, opening with a graphic close-up

of a beating heart before transitioning to a cardiovascular surgeon and anesthesiologist discussing water-resistant watches in trademark Lanthimos monotones. The former is Steven Murphy (Colin Farrell), a respected medical practitioner and recovering alcoholic. He's been meeting a 16-year-old boy named Martin (Barry Keoghan) in secret, and buys him a watch. It's not clear why Steven gets Martin the gift, nor is it clear why he then decides to invite the boy over for dinner with his wife (Nicole Kidman) and two children. That's just how things happen in Lanthimos movies.

Martin returns the favor by inviting Steven to dinner with him and his mother (Alicia Silverstone), and this is when things start to go pear-shaped. Martin's mom attempts to seduce Steven, sucking on his fingers before Steven finally flees. Soon, Martin starts showing up at the hospital and Murphy residence out of the blue,

and Steven's youngest child, Bob (Sunny Suljic), mysteriously loses all feeling in his legs. It's not long thereafter that Martin's true intentions are made clear.

The plot points do more than enough to unnerve, but Lanthimos doubles down with his direction. If there were ever a time to use the term "Kubrickian" beyond a discussion of Stanley himself, this is it. *Sacred Deer* combines the insidious framing, tracking, and zooms of *The Shining*, with the sort of impartial brutality of *A Clockwork Orange*. We never get a break.

Aside from Silverstone's memorable finger-sucking scene (talk about getting someone's digits), Farrell and Keoghan are the standouts here. Farrell's indie work has unveiled a talent belied by many of his mainstream roles. In both *The Lobster* and *Sacred Deer* he manages the difficult task of being expressive via an almost robotic protagonist. His character's unraveling runs the gamut from measured to manic.

**THE KILLING OF A SACRED DEER**  
directed by Yorgos Lanthimos  
starts Friday, Lagoon Cinema

Keoghan's Martin is a masterful villain, in part because Lanthimos forces us to understand his motivation, but also because of how Keoghan inhabits space in the movie. There's a supreme creepiness in his matter-of-fact incursion. And though he's wreaking havoc on the Murphy family, he never seems to admit or even realize any agency in what's happening to them, which causes us to wonder how much control he has over their misfortune and just what the hell is happening here anyway. Lanthimos offers no explanation.

*The Killing of a Sacred Deer* bears the marks of a classic psychological horror flick. That said, its success is rooted in its difficulty. Moviegoers, be warned. **EP**

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Lucy Walker's *Countdown to Zero*, a Magnolia Pictures release,  
2010. Photo courtesy of Magnolia Pictures.

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**WALKER**

# STAGE FRIGHT

Twin Cities Horror Fest terrifies audiences



BY JAY GABLER

With skeletons hanging from the lobby ceiling and bathroom mirrors prompting attendees to scrawl three-word scary stories ("President Donald Trump," "rusty butt plug"), the sixth annual Twin Cities Horror Festival has taken over the Southern Theater. A sampling of eight of the dozen shows, seen on opening weekend of the 11-day festival, revealed a wide range of spooky moods evoked by this year's artists.

Sometimes scary is sexy, as demonstrated by *The Fae*. Playwright/actor Nissa Nordland Morgan and director Ben Layne have four ignorant Americans stumble into a supernatural orgy on the Isle of Man, where getting literally fucked to death by a silver-skinned fairy (Marci Lucht) is a best-case scenario, because this pagan party never ends. *After the Party* is a more metaphorical dance with death, though choreographer Erin Sheppard's passionate doppelgänger duets are dragged down by Joe Bozic's uninspired narration.

There's nothing sexy about writer/director Derek "Duck" Washington's *Intuition* and

*the Mantis*, despite several masked figures straight out of *Eyes Wide Shut* who join the audience for the show's duration. They make ominous chattering sounds to lend an air of menace to a complicated science-fiction scenario that has a mad scientist (Adelheid Berg) conducting sadistic experiments on her brother (Tim Uren, who deserves some kind of award for giving his all to the scene where a demonic spirit inhabits his body and immediately complains that the vessel is insufficiently virile).

Film, the medium that's typically most associated with horror, has a supporting role in the festival. Short films curated by the *Horror Show Hot Dog* podcast are screened in each of five slots, and they're so good, they'll have you rethinking your whole October movie-watching game. One of the plays in the festival, *Animus*, is inspired by a movie: Ingmar Bergman's eerie *Persona* (1966). In a 21st-century twist, Emily Michaels King plays an Instagram guru who has a mental breakdown. As she recovers in a remote retreat with a lone nurse (Debra Berger), a camera held by Amber Johnson turns the psychodrama into a film projected onto the Southern's giant screen.

## TWIN CITIES HORROR FESTIVAL

Southern Theater  
1420 S. Washington Ave., Minneapolis  
612-340-0155; through November 5

With horror fans still buzzing about *Get Out*, two plays take on the topic of race. Gore virtuoso Tyler Olsen directs *Skin*, the story of a white plastic surgeon (Garrett West Vollmer) who takes his knife to the bodies of black women. Playwright Oya Mae Duchess-Davis uses this Frankenstein redux to explore serious themes of abuse and intersectionality. Theatre Unchecked's *Hand-Picked* is a more straightforward seat-jumper, with layers of privilege at a girls' sleepaway camp being taken to bloody extremes.

Festival founders Four Humors revive their 2012 show *Harold*, reminding audiences that in all the fuss over scary clowns we've almost forgotten about scary scarecrows. This one is a real nightmare, and it might just give you the biggest scares you've ever had in a theater. As the eponymous rag man reveals, even a man made of straw can only get knocked down so many times before he snaps. ☀

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# STREET Style

**(NET)WORK IT** Kick-off for Bumble's networking app, Bizz, on October 19. **BY ELLEN LAWSON**



## LAURETTA JAYE

25, MARKETING MANAGER

### What are you wearing?

T-shirt from Madewell, jeans by Weekday, Club Monaco trench, Gap shoes, leather clutch by Annie Williams.

### Describe your style:

Eclectic and relaxed.

### Any work wear styling tips?

Wear clothes you feel good in while still dressing for your day.

### What's something every woman should have in her closet?

A favorite, comfortable jacket that helps you transition through all of the seasons.



## AMALIA NICHOLSON

30, PRODUCER AT MONO AND PODCAST HOST

### What are you wearing?

Floral suit from Eloquii, vintage Virginia Slims T-shirt from Tatters (RIP), Steve Madden shoes.

### Describe your style:

What I want, when I want. No rules.

### Any work wear styling tips?

Not wearing makeup to work has made my life 100 percent better.

### What's your favorite outfit?

I've been really into layering my Premme pink mesh dress over a graphic T-shirt and jeans, with some dirty white Vans high tops.



## BOBBI BARRON

35, CO-OWNER OF HAZEL & ROSE BOUTIQUE

### What are you wearing?

Jacket is Carleen from Hazel & Rose, Reike Nen shoes from Hazel & Rose, Everlane silk tank. Vintage trousers, belt, and earrings. Primecut purse.

### Describe your style:

I often land on the "Man Repeller" spectrum. Androgynous and slightly unflattering but always interesting.

### Any work wear styling tips?

I'm a big fan of suit mixing. For example, a green pant with a beige or houndstooth jacket to keep things fun yet still professional.



## SHAREINA CHANDLER

25, COPYWRITER AND CO-HOST OF THE PODCAST BORROWED INTEREST

### What are you wearing?

ASOS head to toe.

### Describe your style:

High-maintenance tomboy.

### Any work wear styling tips?

Always have a spare set of shoes under your desk!

### What's your favorite outfit?

My favorite outfit is anything with my bright, metallic silver sneakers. They're my current obsession and they make every outfit I wear them with.

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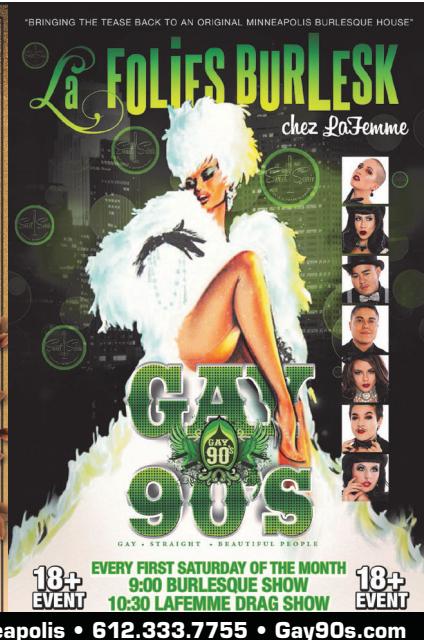
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36 CITYPAGES.COM NOVEMBER 1-7, 2017

# BORN TO RUN

Mayoral candidates from Minneapolis and St. Paul reveal their music tastes

BY JIM WALSH

**T**he twin towns' 2017 mayoral races have been marked by plenty of thorny issues and tough questions.

But for the moment, the question that these music-crazy burgs really need answered is the one Greil Marcus first posed to his fellow critics in 1978: "If you were stranded on a desert island, what one album would you pick to keep you company?" Marcus compiled their responses in the aptly titled book *Stranded: Rock and Roll for a Desert Island*, and that query has been a perennial debate-starter ever since.

City Pages reached out via email to the leading candidates for mayor in Minneapolis and St. Paul to talk tunes, and most of them got back to us. And since you, the voter, can never have too much information, we not only grilled them about their desert-island discs, but we had a few follow-ups about the history of their musical tastes as well.

Should their answers sway your vote on Tuesday? Probably not. But that's between you and your conscience.

Here, presented without commentary or critique, are their answers. Let the debates begin.

**CITY PAGES: If you were stranded on a desert island, what one album would you pick to keep you company?**

**Raymond Dehn:** *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* by David Bowie.

**Jacob Frey:** Audiobook, *How to Build a Boat*.

**Tom Hoch:** Joni Mitchell, *Blue*. It captures all of the emotions in depth. Perfect.

**Betsy Hodges:** A toss-up between [the Rolling Stones'] *Exile on Main Street* and [Bruce Springsteen's] *Born to Run*. I think at this point in my life *Born to Run* would win.

**Nekima Levy-Pounds:** Any album by Jagged Edge.

**Melvin Carter III:** Earth, Wind & Fire, *Greatest Hits*.

**Elizabeth Dickinson:** Either something baroque or something I could dance to in the sand, like [the Casa Musica compilation] *Ballroom Dreams*.

**Tom Goldstein:** Carole King, *Tapestry*.

**Pat Harris:** The Clash, *Sandinista*.

**Dai Thao:** U2, *The Joshua Tree*.



TOR ERIK SCHROEDER, ASSOCIATED PRESS

**CP: What was the first record you bought?**

**Dehn:** *Ecology* by Rare Earth.

**Frey:** *Please Hammer Don't Hurt 'Em* [MC Hammer].

**Hoch:** Jimi Hendrix Experience, *Are You Experienced*.

**Hodges:** Delightfully, *Born Late* by Shaun Cassidy. I was nine years old.

**Levy-Pounds:** *Thriller* (Michael Jackson).

**Carter:** Bobby Brown, *Don't Be Cruel*.

**Dickinson:** A red Beatles compilation under the Apple label.

**Goldstein:** Traffic, *John Barleycorn Must Die*.

**Harris:** The Suburbs, *Credit in Heaven* (at Cheapo on Snelling).

**Thao:** Don Henley, *The End of the Innocence*.

**CP: What is your most memorable live show/concert?**

**Dehn:** Working backstage for the New York Dolls at the Minnesota State Fair (in 1974).

**Frey:** The Alabama Shakes in Minneapolis about two years ago.

**Hoch:** The world premiere of *The Lion*

novel ever. On the second night the actors got a five-minute standing ovation.

**Goldstein:** Tower of Power in college.

**Harris:** You have most certainly stirred some incredible memories! While I could write volumes about the incredible shows over the years ([*The Suburbs*] Beej [Chaney] hanging from the ceiling at the Cabooze, Lil' Ed at the Blues Saloon, Flamin' Ohs at the U, etc.), I will say John Lee Hooker in the afternoon at Riverfest at Harriet Island.

**Thao:** Skid Row.

**CP: What one song best describes you as a leader?**

**Dehn:** "Our Generation" by John Legend and the Roots.

**Frey:** "With a Little Help from My Friends" (Joe Cocker cover [of the Beatles]).

**Hodges:** "Do What You Gotta Do" by Garth Brooks.

**Hoch:** Bruce Springsteen, "Born to Run."

**Levy-Pounds:** "Survivor" by Destiny's Child.

**Carter:** "Come Together" by the Beatles. (The Michael Jackson cover is also great.)

**Dickinson:** Three I like: "World" by Five for Fighting, "Let The River Run" by Carly Simon, and "Run the World (Girls)" by Beyoncé.

**Goldstein:** [Woody Guthrie's] "This Land Is Your Land."

**Harris:** "Let's Make a Better World" by Dr. John. (I saw Earl King sing it at the Blues Saloon—credible!)

**Thao:** Dan Fogelberg, "Leader of the Band."

## OUR PARTICIPANTS (LISTED ALPHABETICALLY)

### Minneapolis

**Raymond Dehn**, Representative, MN-District 59B

**Jacob Frey**, Minneapolis City Council member, Ward 3

**Betsy Hodges**, mayor of Minneapolis

**Tom Hoch**, former CEO, Hennepin Theatre Trust

**Nekima Levy-Pounds**, former president, Minneapolis NAACP

### St. Paul

**Melvin Carter III**, former St. Paul City Council member, Ward 1



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BAR & HALL

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Chris Travis, Eddy Baker, Mir Fontane, DJ Scheme

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\$50 Meet & Greet • 18+

### THURSDAY, NOVEMBER 2

Love Sequence, The Happy Children, The Night Walkers

7pm • Hall Stage • \$7ADV/\$10DOS • 18+

### FRIDAY, NOVEMBER 3

Leo Presents: Have Mercy

6pm • Hall Stage • \$15ADV/\$17DOS • 16+

### SATURDAY, NOVEMBER 4

Trivia Mafia's Tournament of Champions

12pm • Hall Stage • Registration Req. • 18+

Wavy Maze CD Release with Local Sports, Splint

9pm • Bar Stage • Free

### SUNDAY, NOVEMBER 5

Trivia Mafia's Brunch Trivia

12pm • Bar Stage • Free

### MONDAY, NOVEMBER 6

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### TUESDAY, NOVEMBER 7

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## 331club

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9:30pm : The Right Here

Sammy Kay (NJ)

Todd Farrell (Benchmarks, Nashville)

Chokecherry

### thu : november 2

9:30pm : Teague Alexy

### fri : november 3

7pm : Laura and Sean's Movie and Music Trivia

10pm : Not From Here (CD release)

CRASH CUDDLE

Things That Loud

Milan

### sat : november 4

7pm : trivia mafia presents:

331 drinkin' spelling bee

10pm : OSA, Zippy Laskie (CD release)

Justin Sirrius Halverson

### sun : november 5

3-5pm : Corpse Reviver (Harry Smith's Anthology of American Folk Music)

5pm : trivia mafia

### mon : november 6

8pm : the roe family singers

10pm : doug otto and friends

### tue : november 7

7-9pm : T.E.E. - Tuesday, Early Evening

9:30pm : 331 Club and Fair State Brewing Cooperative present:

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## MUSIC

Elizabeth Dickinson, environmental activist

Tom Goldstein, former St. Paul school board member

Pat Harris, former St. Paul City Council member, Ward 3

Dai Thao, St. Paul City Council member, Ward 1

## CRITICS' PICKS

## BULLY

FINE LINE MUSIC CAFE, SATURDAY 11.4

Led by singer-guitarist and Rosemount native Alicia Bognanno, Nashville-based rockers Bully released a self-titled EP in 2014 before signing with Columbia Records for their debut album, 2015's *Feels Like*. Their sound was encapsulated in the explosive, grungy perfection of "Trying" and its indelible, caterwauling chorus, and if they've never deviated much from that core style, that's just fine. Few, if any, of Bully's contemporaries execute the sound so well. Last month, the band released their sophomore album, *Losing*, on indie mainstay Sub Pop, a more fitting home for the band than major label Columbia; after all, Sub Pop is the label that released early records by Nirvana and Mudhoney, two bands that audibly influenced Bully. Though the record is rife with killer riffs, the howling Bognanno makes an even bigger impression as a vocalist. She's grown into a veritable dynamo, with her defiant, honest words partly inspired by her breakup with ex-Bully drummer Stewart Copeland (not to be confused with the drummer for the Police). With Big Ups. 18+. 9 p.m. \$18-\$35. 318 First Ave. N., Minneapolis; 612-338-8100.

—MICHAEL MADDEN

## SYD

THE CABOOZE, TUESDAY 11.7

As leader of the Los Angeles-based band the Internet, Sydney Bennett, the former Odd Future DJ known simply as Syd, purveys vibes more than distinct songwriting; the group's aqueous, swirling neo-soul is nice to bask in but not particularly memorable from track to track. But with the arrival of the 25-year-old's first solo album, February's *Fin*, Syd made a compelling case that she's a fully formed artist. She nails all key facets of the album—the post-Aaliyah melodies, the hip-hop swagger, and the icy production, including contributions from super-producer Hit-Boy and Minneapolis native Rahki—resulting in one of the year's most complete R&B records. In its own modest way, *Fin* is also a game-changer thanks to the queer perspective of steamy songs like "On Her Own" and "Drown in It." In September, Syd followed up the album with a three-song EP, *Always Never Home*, a quickie that builds off the solo breakthrough she officially set in motion with *Fin*. With Kodie Shane and DJ Oreo. 18+. 8 p.m. \$25. 917 Cedar Ave., Minneapolis; 612-338-6425. —MICHAEL MADDEN

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# Degrading Games

My boyfriend makes fun of my small penis. I am not laughing.

I am a pretty handsome gay (I have been told) and I am dating a gorgeous man. I am 34, and he is 31. I am bottom only, and he is top only—so it's a good match. He seems sincerely interested in me and we are talking about being together. But here is the thing: He noticed that I have a rather small penis. I am under the average, and his dick is quite big and long. Since he discovered this, he fancies about “humiliating” me about my “small pee-pee.” He would even like me to show it to his friends. I am not ashamed of the size of my penis because it's how I am made and I can't change it. But I wonder what this idea means for him. I would somehow understand that he would put me down if he suffered from a “small dick complex,” but since he is so well-endowed, I don't get it. Is it a common turn-on for some top guys to imagine that their partner is smaller than them? Does it hide something else maybe?

HUMILIATED OVER TACKLE

P.S. English is not my mother tongue. I apologize for this.

I don't have a problem with your English—it's doubtless better than my [insert your mother tongue here]—I have a problem with your potential boyfriend.

Small penis humiliation (SPH) is a kink popular enough to have spawned a porn genre. It can be a very good thing for guys whose erotic imaginations transformed their anxieties about having small dicks into a kink they enjoy.

But you are not one of those guys. You like your dick fine, and you've got the exact right attitude about your dick—indeed, all men everywhere, regardless of size, should embrace their dicks the way you've embraced your own. Your dick is your dick, you can't change it, and you shouldn't be ashamed of it. And big or small, HOT, your dick has all the same nerve endings as that big and long thing on the guy who might be



Dan Savage

your boyfriend someday (but who's definitely a presumptuous asshole right now).

As with most kinks—bondage, cuckolding, foot fetishes, diapers, pup play—subs/bottoms are way more common than Doms/tops. So it's usually the guy with the small dick who initiates small penis humiliation games with his partner, HOT, not the boyfriend with the bigger dick and/or the girl-

friend with the pussy and/or the bigger dick. While there are SPH tops out there, their numbers are far smaller.

But the issue here isn't stumbling over a rare small penis humiliation top in the wild, HOT, but whether or not you're into it. Are you into power play? Do you like being degraded? Does the thought of this dude ordering you to show your dick to his friends—friends who

presumably want to see your dick—turn you on in any way? If the answer is no, no, and FUCK NO, then tell your potential new boyfriend to stop making fun of your cock. If the answer is maybe, maybe, and maybe under the right circumstances, then talk it over with him and work out when, where, and how you're willing to indulge his SPH kink.

If you stay with him, you're also going to need to have a conversation about consent. SPH isn't something you surprise someone with. Like most kinks, it requires advance discussion, the setting of limits, and the consent of both parties. It's worrisome that this guy didn't bother with obtaining your consent in advance, HOT, and if he doesn't recognize that he made a mistake and swear not to make a similar mistake in the future, well, then you'll have to DTMFA.

On the Lovecast, Minneapolis Mayor Betsy Hodges: [savagecast.com](http://savagecast.com).

[mail@savagelove.net](mailto:mail@savagelove.net)

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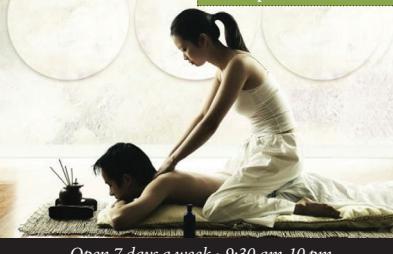
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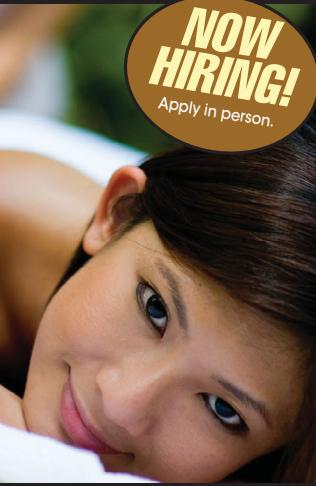
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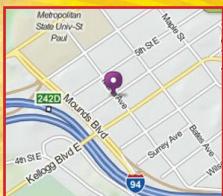
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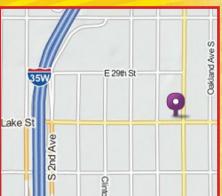
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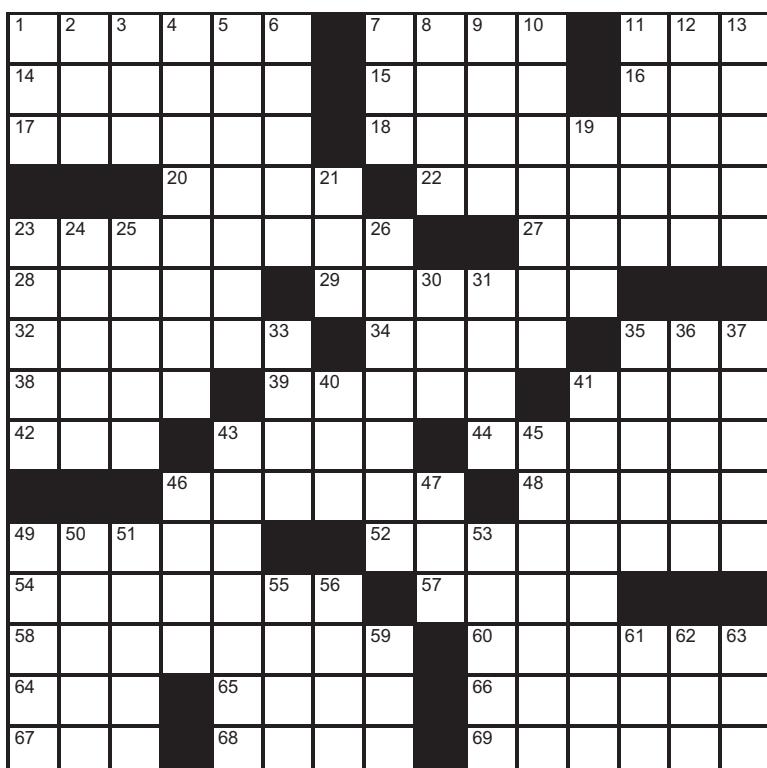
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16 Calendario period  
17 "Heavens to Murgatroyd!"  
18 Some next level shit  
20 Pitch that runs along  
the side of a webpage  
22 China's biggest online  
commerce company  
23 War game pieces  
27 Cheerios  
28 Not from around here  
29 Some next level shit  
32 Easter eve  
34 Irish dance  
35 3Ls of yesterday  
38 Where el sol rises  
39 Verbal faux pas  
41 It can hold water  
42 Daisy's "Star Wars"  
character  
43 Angels pitcher Felix  
44 Some next level shit  
46 Toy from Europe  
48 Thorny plant  
49 Tech company that's  
still somehow a thing in  
"Blade Runner: 2049"  
52 Brainiac  
54 Show with the Central  
Perk coffeehouse  
57 Some next level shit  
58 It borders Bolivia  
and Peru  
60 Sikh's cover

64 With 67-Across,  
blackjack winner  
65 "American Horror Story"  
actor Peters  
66 Scumbag  
67 See 64-Across  
68 Strong-smelling  
69 Took no risks

70 Part of a Buddhist title  
71 Like taskmasters  
72 The first blank in Carrie  
73 \_\_\_\_\_ ("Dancing  
With The Stars" judge)  
74 Fired shells on,  
as enemy trenches  
75 Brother product  
76 Off the beaten path  
77 Unoccupied  
78 Boozer's sound  
79 G#  
80 Small hint  
81 Singer whose fans  
are called "Claymates"  
82 "Of course!"  
83 Green room  
84 Tantrum thrower  
85 Arsenal owner Kroenke  
86 Squid defense  
87 Get down on  
one's knees, say  
88 Zoo favorite  
89 Approving motion

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